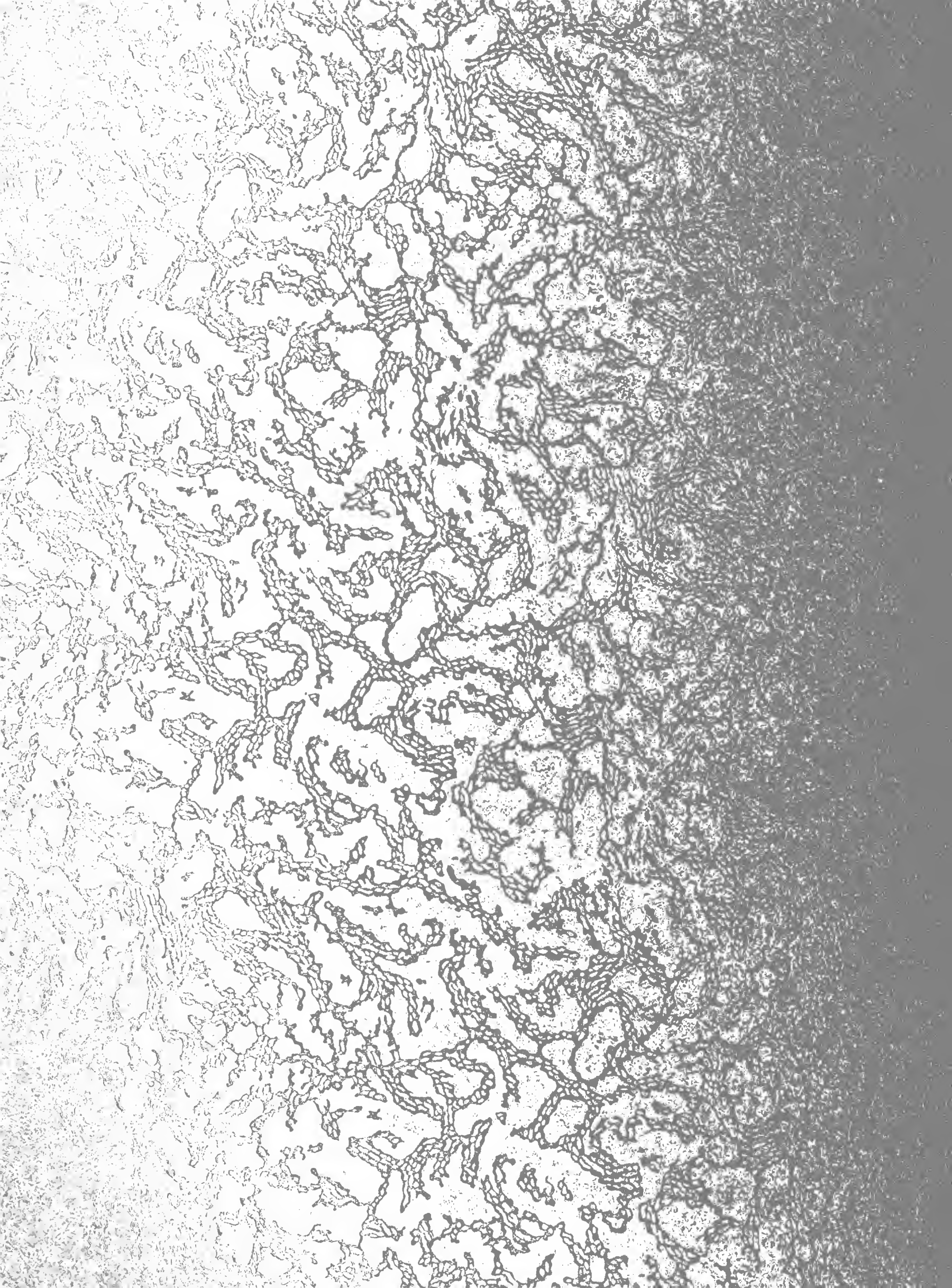


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## DIRECTIONS

Each study of this volume has its distinct purpose. Octaves, chords, arpeggiated passages, rapid runs, the singing first finger, metric and rhythmic studies and double notes are presented here. In the supplementary book of pieces the principles here developed are applied to compositions of a less strictly Etude character. The student will find the Pedal marked with unusual care and clearness. Its use is fourfold: (1) To sustain Bass and Melody tones, or both; (2) to liberate the hand and to prepare for the next position; the Pedal is here taken *after* the chord has been struck; (3) to accentuate with the chord or tone by increasing the tone volume; here the Pedal is taken *with* the tone or chord; (4) for coloring; used over a group of tones in the higher register of the piano.

The pieces of the supplementary volume will also be found most carefully prepared as to Pedal.

The first study is a somewhat simple Etude in legato playing included in Grade IV of this Course, as an admirable example for practice in lightness and rapidity. The narrow compass of the groups in each hand makes it simple to transpose the composition; and it should be played with fluency in at least four keys,—E minor, F minor, F $\sharp$  minor, and G minor. Once its harmonic progression is mastered, no difficulty will be experienced in playing it from memory in any minor key.

The following is an outline of the harmonic structure:—

- Measure 1. F minor chord, progressing diatonically in both hands, with the Tonic as the sustained tone.
- Measure 2. Like measure 1.
- Measure 3. The chords in order are I | I | V | I.
- Measure 4. Dominant chord (C, E $\sharp$ , G, and B $\flat$ ).
- Measures 5-6. Like measure 1.
- Measure 7. The chords in order are I | I | II $^\circ$  | V.
- Measure 8. Tonic chord.
- Measure 9. Tonic of A $\flat$  major.

- Measure 10. First half, Dominant of A $\flat$  major; second half, Dominant of F minor.
- Measure 11. Tonic chord (modification of measure 1).
- Measure 12. Dominant chord (modification of measure 4).
- Measure 13. Like measure 11.
- Measure 14. Chord of the Subdominant.
- Measure 15. Compare with measure 3.
- Measure 16. Tonic chord; compare with measure 8.

A valuable Variant of this Etude employs the right-hand part as written, while the left hand plays the same tones an octave lower. Except that:

Measures 10 and 12 should be played as they are written; and in measure 14 the left-hand part should be retained as it is, while the right hand plays the same tones an octave higher.

Studies No. 2 and 10 are from the excellent *Etudes Rhythmiques* by Ferdinand Hiller, original and beautifully written, and betraying no evidence of an unusual metric structure so naturally do they develop.

In every case where a variant is suggested the student is urged to work it out for the greater technical independence and mastery that will result. Study No. 6, the student will perceive, also lends itself to a variant constructed as follows: the hands playing an octave apart and always employing the groups in sixteenths. As written, these are now in the right hand, now in the left, but their unification is easy to make. In the same manner No. 16 lends itself to the so-called "Unison" passages.

*Thomas Tappan.*



## FOR LIGHTNESS AND RAPIDITY

CARL CZERNY

Allegro vivace

1

*mf* *legato*

*a tempo*

*rit.*

*cresc.* *f*

*legato*

*cresc.* *f*

This musical score is for a piano exercise by Carl Czerny, titled 'FOR LIGHTNESS AND RAPIDITY'. It is marked 'Allegro vivace' and consists of six systems of music, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as slurs, fingerings (e.g., 1-5, 2-4, 3-5), and dynamic markings including *mf*, *f*, *cresc.*, *rit.*, and *legato*. The first system begins with a '1' in the left margin. The piece concludes with a repeat sign and a final cadence in the sixth system.

## RHYTHMIC AND METRIC STUDY

Compositions in  $\frac{5}{4}$  meter are not uncommon. The measure permits of three interpretations, according to the manner in which the composer wishes to dispose of the accent in the rhythmic flow of the music. The five beats of the measure may be arranged as follows:



This shows that there may be either one or two accents to the measure. When there are two accents, the measure is a compound of either 2+3 (expressed in beats) or of 3+2. In measures 1 to 4 of this composition, the structure is 3+2, and in measures 5 to 7 it is 2+3; while in measure 8 there is no secondary accent.

FERDINAND HILLER

*Andante grave*

2

*dolce*

*dim.*

*p*

*dolce*

*ff*

*dim.*

*dolce*

*Ped. come sopra*

*f*

*cresc.*

*Ped. simile*



## O C T A V E S

Practice this in the tone power indicated by the dynamic signs; also play it *pp* throughout. When the Etude has been thoroughly mastered, play throughout with octaves in both hands, in the following arrangement: Measures 1 to 16 with the right hand part like the left; measures 17 to 24 with the left hand part like the right; measures 25 to 32 with the right hand part like the left. In this manner play throughout; at first in the tone power indicated, then *ff*, and lastly *pp*.

HENRI BERTINI

*Allegretto*

3 *ff*

*sempre staccato*

*sf*

*mf*

*Ped. come sopra*

*sf* *cresc.* *f* 16

17 *p* *cre* *scen*

3  
5

*do* *f* *sempre*

8- *più* *cresc.* 24 *ff* 25

*sf* *ff* 32

# MELODY IN OCTAVES

The Staccato gives a distinct character to the melody. Employ the positions  $\frac{5}{1}$  and  $\frac{4}{1}$ , or  $\frac{1}{5}$  and  $\frac{1}{4}$ , as indicated; this change of fingering in octaves playing permits a closer attack. The Bass must be distinct and regular.

As Variant N<sup>o</sup> 1, play the left hand part as written, but with every measure of the right hand arranged on the following model of measure 1:



As Variant N<sup>o</sup> 2, let both hands play the melody in octaves, after the arrangement suggested in Variant N<sup>o</sup> 1; — the left hand an octave below the right.

Appassionato e agitato

HENRI ROSELLEN

4

*p* *cresc.* *f* *dim.* *rall.* *a tempo* *p* *cresc.* *f* *p*

First system of a piano score. The right hand features a complex, rapid sixteenth-note pattern with a '4' above the first measure. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the first measure of the right hand.

Second system of the piano score. The right hand continues the rapid sixteenth-note pattern, with a '4' above the first measure and a '5' above the second. The left hand maintains the eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is present in the first measure of the right hand.

Third system of the piano score. The right hand continues the rapid sixteenth-note pattern, with a '4' above the first measure and a '5' above the second. The left hand maintains the eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the first measure of the right hand.

Fourth system of the piano score. The right hand continues the rapid sixteenth-note pattern, with a '4' above the first measure and a '5' above the second. The left hand maintains the eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the first measure of the right hand.

Fifth system of the piano score. The right hand continues the rapid sixteenth-note pattern, with a '4' above the first measure and a '5' above the second. The left hand maintains the eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the first measure of the right hand.

Sixth system of the piano score. The right hand continues the rapid sixteenth-note pattern, with a '4' above the first measure and a '5' above the second. The left hand maintains the eighth-note accompaniment. A dynamic marking of *f* (forte) is present in the first measure of the right hand.

## MELODY IN OCTAVES BETWEEN THE HANDS

JOACHIM RAFF

Allegro (♩ = 120)

*simile*

5 *p*

*mf*

*cre - scen - do*

*f*

*f non tanto legato*

*Note.* Attention has already been called to the manner of interpreting the group  $\text{♩.♩}$ . Ordinarily the 16th note is performed in a weak and sluggish manner; for its essential rhythmic force is lost unless it is given the character of pressing onward to the coming accented tone.

There are three strong beats to the measure in this Etude; the second and third beats have accents of equal power, but both less forceful than that on the first beat. Attention is called to the measures in  $\frac{2}{4}$  meter, which are indicated by the dotted bar lines.

As a valuable Variant, play throughout as follows:

## BROKEN CHORD STUDY

Moderato

FRIEDRICH KIEL

6

*p* *mp* *mf*

*p* *mp* *mf*

*p*

*f brillante*

*p* *mp*

*f*

# MELODY IN G FOR THE LEFT HAND ALONE

11

The tempo permits four counts to the measure. Care must be taken not to accent with the first finger when it is used in a part of the measure that is rhythmically weak, as in measures three and four.

The student should see the collection of Etudes for left hand alone by Wilhelm Tappert; they are progressively arranged; and, taken as a collection, they provide excellent special training. In this composition by P. A. Schneck, note the use of the Pedal; it is particularly designed to assist in preserving the legato.

The student may profitably play this work a few times with both hands, in order to establish the general tone effect that is to be brought out by the left hand alone.

P. A. SCHNECKER

*Moderato*

*Cantabile*

*rit.*

*a tempo*

*p*

*mf*

*f* *p* *f* *mf poco a poco cresc.*

*f* *rit.* *a tempo* *rit.*

*a tempo*

*ff*

First system of musical notation. The treble staff features a series of chords and arpeggiated figures. The bass staff has a simple accompaniment. The tempo marking *allarg.* is at the top right. The dynamic marking *p subito* is above the bass staff, followed by a crescendo line leading to *ff*.

Second system of musical notation. The treble staff continues with arpeggiated figures. The bass staff has a simple accompaniment. The tempo marking *rall.* is above the treble staff, followed by *dim.* and then *rit.*.

Third system of musical notation. The treble staff features a series of chords and arpeggiated figures. The bass staff has a simple accompaniment. The tempo marking *Cantabile* is above the treble staff. The dynamic marking *p a tempo* is above the bass staff.



— Ped. come sopra

Fourth system of musical notation. The treble staff features a series of chords and arpeggiated figures. The bass staff has a simple accompaniment. The tempo marking *rit.* is above the treble staff, followed by *p a tempo*.

Fifth system of musical notation. The treble staff features a series of chords and arpeggiated figures. The bass staff has a simple accompaniment.

## RHYTHMIC STUDY

See Note to No 5.

This Exercise is admirably constructed, and the student should study its arrangement. Observe the development of the motive group  particularly. Against this is an opposing motive  which disappears after measure 15; and when the first theme returns, a new motive in eighth notes (see measure marked A) supplies a contrast that is maintained to the end of the composition.

Allegro giocoso

ADOLF JENSEN



8

*f* *p* *f* *p*

*f* *p* *f* *p*

*p* *poco a poco* *cre*

*scen* *do*

*decre* *scen* *do* *p*

The musical score consists of six systems of staves. The first system shows a treble and bass staff with complex fingerings (1-4, 3-1, 4-1, 3-1) and a *p* dynamic. The second system includes a *cresc.* marking and a *f* dynamic, with a section labeled 'A)' starting. The third system continues with *f* and *p* dynamics. The fourth system features a *cresc.* marking and a *f* dynamic. The fifth system includes a *cresc.* marking and a *p* dynamic. The sixth system begins with *pp dolce* and ends with *pp*. A footnote at the bottom left provides an alternative fingering for the right hand: *\*) Or right hand thus* followed by a short musical phrase with fingerings 4, 3, 2, 3.

*pp dolce*

*pp*

*\*) Or right hand thus*

## MELODY IN TRIPLET GROUPS

Allegretto (♩ = 104)  
*ben pronunziato, il canto*

STEPHEN HELLER

9

*p* *sempre legato*

*calando*

*p*

*mf*

*cresc.*

*pp dolcissimo*

*press.*

35 53

*tenuto*

*cresc.* *marcato* *p*

*sempre legato* *mf*

*con calore* *mf* *dim.* *p* *con espressione*

*cresc.* *rinf.* *espress.* *f* *fz*

*riten.* *poco lento* *a tempo* *p* *marcato*

*espress* *riten.*

## METRIC STUDY

The beats as represented by the ♩ must be taken at a uniform rate of speed; there is therefore no *speed* difference in the playing of the notes in the  $\frac{4}{8}$  or  $\frac{6}{8}$  measures, and the counts in both forms of meter will follow the metronome. The student must observe the regular succession of the eighth notes; for if an effort were made to count two to each measure, it would cause the groups of three notes to be played in the time that should be given to but two notes.

Give careful attention to the sustained tones.

Andante un poco agitato

FERDINAND HILLER

10

*dolce molto legato*

*dolce*

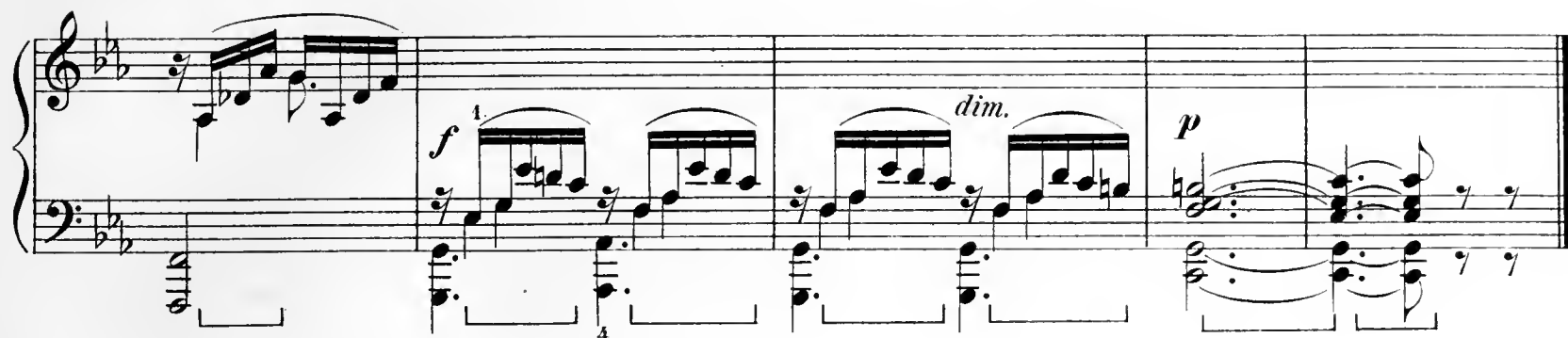
*cresc.*

*dolce* *cre* *scen* *do* *f*

*dim.* *f* *dolce*

*cresc.* *molto cresc.*

u.c.



## BROKEN OCTAVES

Four valuable variants are to be deduced from this Etude, and the composition should be studied in all five forms.

VARIANT NO 1

NO 2

NO 3



No. 4 is obtained by reversing the arrangement of No. 3.

Moderato

GÉZA HORVÁTH

11



This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above or below notes. The piece is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The first system shows a complex melodic line in the treble and a supporting bass line. The second system features a forte (ff) dynamic marking and a more active bass line. The third system continues the melodic development in the treble. The fourth system shows a return to a more active bass line. The fifth system features a series of chords in the treble. The sixth system concludes the page with a final melodic phrase in the treble and a supporting bass line.



First system of musical notation. The treble staff contains a continuous eighth-note melody. The bass staff features a sequence of chords and eighth-note accompaniment. Dynamic markings *p* and *f* are placed below the bass staff, alternating between measures. The system concludes with the instruction *poco rit.*



Second system of musical notation. The treble staff continues the eighth-note melody. The bass staff has a more active line with eighth notes and rests. The marking *a tempo* is written above the first measure of the treble staff, and *f* is written above the first measure of the bass staff.



Third system of musical notation. The treble staff continues the eighth-note melody. The bass staff continues with eighth-note accompaniment and rests.



Fourth system of musical notation. The treble staff continues the eighth-note melody. The bass staff continues with eighth-note accompaniment and rests.



Fifth system of musical notation. The treble staff continues the eighth-note melody. The bass staff continues with eighth-note accompaniment and rests. The system ends with a double bar line.

## DOUBLE THIRDS

Practice very slowly, one hand at a time; with perfect legato and exactness in the simultaneous sounding of the thirds. During this preparatory practice, no attention need be given to the dynamics of the composition. After studying it with the hands separately, practice it in the same slow manner with both hands. Transpose to C major, D $\flat$  major, and E $\flat$  major, with the fingering given here.

The following simple measures should be played twice in every key. Begin with C major and follow with D $\flat$ , D, E $\flat$ , E, etc., until C major is again reached.

R.H. 1  $\frac{3}{4}$  5  $\frac{4}{2}$  2 1  $\frac{5}{3}$   $\frac{4}{2}$  3 1 4 3 5 3 2 1

L.H.  $\frac{3}{5}$  1  $\frac{2}{4}$  5  $\frac{1}{3}$   $\frac{2}{4}$  5 3 5 2 4 2  $\frac{2}{4}$  1

Allegro non troppo

HENRI ROSELLEN

12

*p legato*

This page of musical notation is for a piano piece, featuring five systems of staves. The key signature is D major (two sharps). The notation includes complex chords and intricate fingerings, with many notes beamed together. Fingerings are indicated by numbers 1-5 above or below notes. The first system has four measures. The second system has four measures, with the third measure marked *dim.* and the fourth marked *p*. The third system has three measures. The fourth system has three measures. The fifth system has four measures. The notation is dense, with many notes beamed together, suggesting a fast or complex passage. The page number 23 is in the top right corner.

This page of musical notation consists of five systems of staves, each containing a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#). The notation is highly technical, featuring numerous triplets, sixteenth-note runs, and complex fingerings indicated by numbers 1-5 above or below notes. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano). The piece concludes with a final *f* (forte) chord.

**System 1:** Treble staff has fingerings 4 2, 2 1, 4 2, 5 3, 3 1, 3 1, 5 3, 2 1, 3 2, 4 1, 4 1, 5 3, 2 1, 5 3. Bass staff has fingerings 2 4, 1 3, 2 4, 1 2, 3 5, 2 4, 1 3, 1 3, 1 3.

**System 2:** Treble staff has fingerings 4 2, 4 2, 5 3, 3 1, 3 1, 3 1, 5 3, 3 1, 2 1, 4 2. Bass staff has fingerings 1 3, 1 3, 1 3, 3 5, 2 4, 2 4, 2 4, 2 4, 1 2, 1 3. A *cresc.* marking is present.

**System 3:** Treble staff has fingerings 3 1, 3 1, 3 1, 3 1, 5 3, 3 1, 3 1, 3 1, 4 2, 4 2, 5 3, 4 2, 5 3. Bass staff has fingerings 2 4, 2 4, 3 5, 1 3, 2 4, 2 4, 3 5, 3 5, 3 5, 1 3, 3 5, 1 3, 1 3, 3 5, 1 2, 1 3. Dynamics *f* and *p* are marked.

**System 4:** Treble staff has fingerings 3 1, 3 1, 3 1, 3 1, 3 1, 3 1, 3 1, 3 1. Bass staff has fingerings 3 5, 3 5, 3 5, 3 5. Accents (^) are placed over the first note of each measure.

**System 5:** Treble staff has fingerings 2 1, 4 2, 4 2, 4 2, 2 1, 5 3. Bass staff has fingerings 1 3, 1 3, 1 3, 1 3, 1 3, 1 3. A *cresc.* marking is present. The system ends with a final *f* (forte) chord.

## DETACHED CHORDS

FRÉDÉRIC DUVERNOY

## Allegretto

Allegretto

13

*p*

*rit.*

*a tempo*

*ten. pp*

*f*

*poco riten. dim.*

*a tempo*

*p*

*cresc.*

*f*

*f*

*f*

# THE THUMB IN ARPEGGIO PASSAGES

The first finger of the right hand (or the fifth finger of the left hand) is to be used at the beginning of every arpeggio passage, whether the arpeggio begins on a white or on a black key. This demands careful under-passing of the first finger, and corresponding care in the over-passing of third and fourth fingers.

The pedal should be used throughout in the manner indicated in measure 1.

Molto non troppo (♩ = 132)

CAMILLE STAMATY

14

*p con dolore*

*Ped. simile*

*cresc.*

*p*

*p*

*u. c.*

*cresc.*

First system of musical notation. The treble clef staff contains a melodic line with various fingerings (1, 2, 3, 1, 4, 1, 2, 1, 3, 1, 2, 3, 1) and a dynamic marking *p*. The bass clef staff contains a bass line with fingerings (1, 2, 3, 1, 2, 3, 2, 1) and a dynamic marking *p*. The system is enclosed in a large oval.

Second system of musical notation. The treble clef staff contains a melodic line with fingerings (5, 2, 3, 1, 5, 2, 3, 1, 5, 2, 4, 1). The bass clef staff contains a bass line with fingerings (4, 2, 1, 4, 2, 1, 4, 2, 1, 4, 2). The system is enclosed in a large oval. The text *Ped. simile* is written below the bass staff.

Third system of musical notation. The treble clef staff contains a melodic line with fingerings (5, 2, 3, 1, 5, 2, 2, 1, 5, 1). The bass clef staff contains a bass line with fingerings (4, 2, 4, 2, 3, 5, 2, 2). The system is enclosed in a large oval.

Fourth system of musical notation. The treble clef staff contains a melodic line with fingerings (4, 1, 5, 1, 5). The bass clef staff contains a bass line with fingerings (3, 2, 5, 3, 2, 5, 4, 5, 2, 5, 3, 2, 5, 4, 3, 2, 1). The system is enclosed in a large oval. The text *Ped. simile* is written below the bass staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with fingerings (5, 4, 5, 4). The bass clef staff contains a bass line with fingerings (5, 1, 3, 3, 3, 3, 3). The system is enclosed in a large oval. The text *cresc. poco a poco* is written above the bass staff.

This page contains five systems of musical notation for piano, written in a key signature of three flats (B-flat, E-flat, A-flat). The notation includes complex fingerings and dynamic markings.

**System 1:** The right hand has a whole note chord (F4, A-flat4, C5) with a finger number 5 above it, followed by a whole note chord (F4, A-flat4, C5) with a finger number 4 above it. The left hand has a continuous eighth-note pattern. The dynamic marking *cresc. sempre* is present. The system ends with a *p* (piano) dynamic marking.

**System 2:** The right hand has a whole note chord (F4, A-flat4, C5) with a finger number 5 above it, followed by a whole note chord (F4, A-flat4, C5) with a finger number 4 above it. The left hand has a continuous eighth-note pattern. The dynamic marking *pp* (pianissimo) is present.

**System 3:** The right hand has a continuous eighth-note pattern. The left hand has a continuous eighth-note pattern. The dynamic marking *f* (forte) is present.

**System 4:** The right hand has a continuous eighth-note pattern. The left hand has a continuous eighth-note pattern. The dynamic marking *p* (piano) is present.

**System 5:** The right hand has a continuous eighth-note pattern. The left hand has a continuous eighth-note pattern. The dynamic marking *f* (forte) is present.

First system of musical notation. Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The piece begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, including fingerings 1 2 4 5 and 5 3 1 5. The left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand has a melodic line with fingerings 3 1, 4 1, 5 2, and 3 1. The left hand continues with eighth-note accompaniment. Dynamics include *pp* (pianissimo) and *molto espress* (molto espressivo). A crescendo hairpin is visible.

Third system of musical notation. The right hand has a melodic line with fingerings 5 2, 2 1, 2 1, and 5 1-2. The left hand continues with eighth-note accompaniment, including fingerings 5 3 1 2, 5, 1 3, 5 3 1 4 2 1 2 1, and 1 2 4 5 4 3. Dynamics include *rall.* (rallentando) and *dim.* (diminuendo).

Fourth system of musical notation. The right hand has a melodic line with fingerings 2 4 1 and 8. The left hand continues with eighth-note accompaniment, including fingerings 1 2 1 1 5 and 1. A *Tempo I* marking is present. Dynamics include *ff* (fortissimo).

Fifth system of musical notation. The right hand has a melodic line with fingerings 2 1 4 5. The left hand continues with eighth-note accompaniment. Dynamics include *dim. e rall.* (diminuendo e rallentando), *molto*, and *pp* (pianissimo). The system ends with a double bar line.

# LES ÉTINCELLES

(THE SPARKS)

CAMILLE STAMATY

Vivo ( $\text{♩} = 120$ )

15

*p*

*f*

*mf rall.*

*p*

*pp*

This page contains five systems of musical notation for piano, arranged in two columns. The notation includes various musical symbols such as notes, rests, dynamics, and fingerings.

**System 1:** The first system shows a treble and bass staff. The treble staff has a series of eighth notes with fingerings 1, 3, 5, 2, 4, 1, 3, 1, 2, 5, 4. The bass staff has a series of eighth notes with fingerings 1, 2, 2, 5, 4, 3, 2. A dynamic marking *p* is present.

**System 2:** The second system continues the melodic line in the treble staff with fingerings 3, 1, 2, 4, 5, 4, 3, 4, 2, 1, 5, 4, 3, 1, 2, 1, 5, 4, 3, 1, 4. The bass staff has a series of eighth notes with fingerings 1, 5, 4, 1, 5, 5.

**System 3:** The third system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. A dynamic marking *rf* is present.

**System 4:** The fourth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. A dynamic marking *p* is present.

**System 5:** The fifth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. A dynamic marking *p* is present.

**System 6:** The sixth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. A dynamic marking *p* is present.

**System 7:** The seventh system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. A dynamic marking *p* is present.

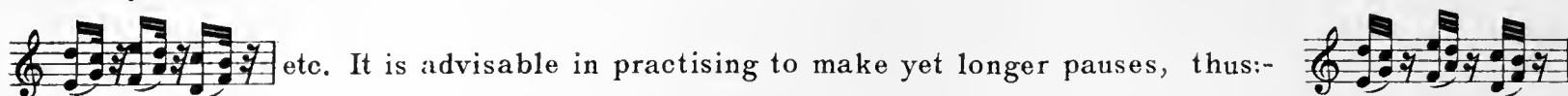
**System 8:** The eighth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. A dynamic marking *p* is present.

**System 9:** The ninth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. A dynamic marking *cresc.* is present.

**System 10:** The tenth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. A dynamic marking *f* is present.

## DOUBLE NOTES

Double notes like these are easier than thirds for beginners, because the strength of the whole hand supplements the feebleness of the separate fingers. Special care should be taken that the hand be raised with elasticity after slurs of two notes each, so that the performance may be as follows:



The thirty-second notes which occur in measures 8, 10 etc. require great velocity.

Edited by Hans von Bülow

Allegretto (♩ = 132)

J. B. CRAMER

16

First system of musical notation. The treble clef staff contains a complex melodic line with many beamed sixteenth notes. The bass clef staff contains a simpler line with eighth notes. A *cresc.* marking is at the end of the system. Fingering numbers 3, 5, 1, 4, 2 are visible above the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has rests followed by a series of notes. Dynamics include *ff*, *sfz*, and *dim.*. Fingering numbers 1, 2, 1, 3, 2 are visible below the bass staff.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has notes with various dynamics: *sfz*, *p*, *sfz*, and *sfz*. A fingering number 3 is visible below the first measure of the bass staff.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has notes with dynamics *cresc.*, *f*, and *p*. A 2/4 time signature is at the end of the system.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has notes with dynamics *f*, *p*, and *ff*. A 2/4 time signature is at the end of the system.

## DETACHED CHORDS

VARIANT No 1

No 2



Molto allegro

CARL CZERNY

17

# INTERLOCKING HANDS

CARL REINECKE

Allegretto vivace (♩ = 152)

18

\*) Place the right hand under the hollow of the left hand.

*p*

*dim.*

*pp*

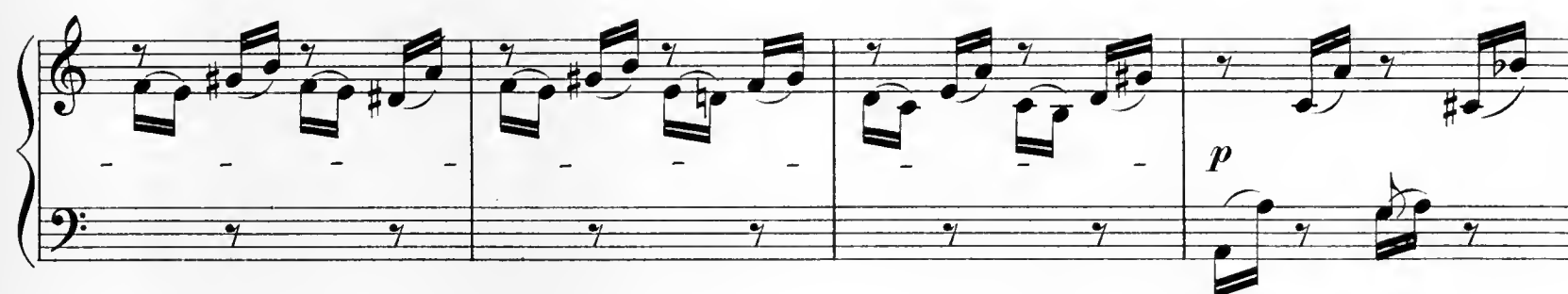
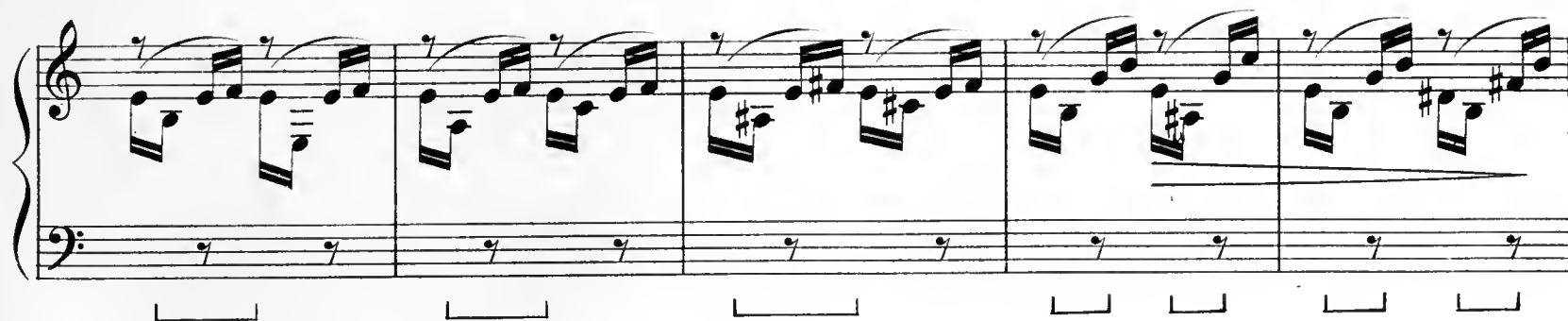
*u.c.*

*dolce con grazia*

*cresc.*

*ff*

5-7-65149-37



\*) Put the right hand over the left.









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